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AUTHOR Wilson, Arlene
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ABSTRACT

Proceedings and recommendations of the Rhode Island Arts Education Planning Institute are reported. The conference involved 127 participants including educators, artists, and personnel from arts organizations. A brief summary of the presentations of model programs includes exploration in sound, photography, and publication in the high school, a project for building social skills through art and video, an arts program for minorities, and an elementary program for learning to read through the arts. The summary of the keynote address outlines steps for the planning process: determining goals, target population, and calendar, and considering issues, factors, and questions of procedure. Reports from the planning groups for the elementary, middle/junior high, senior high, gifted/talented, and handicapped populations consider goals, objectives, needs, program development, resources, support, and planning. Appendices include suggestions for planning in local school districts, handicapped and gifted/talented group reports, suggestions for planning integrated arts in education projects, and the agenda of the conference. (KC)

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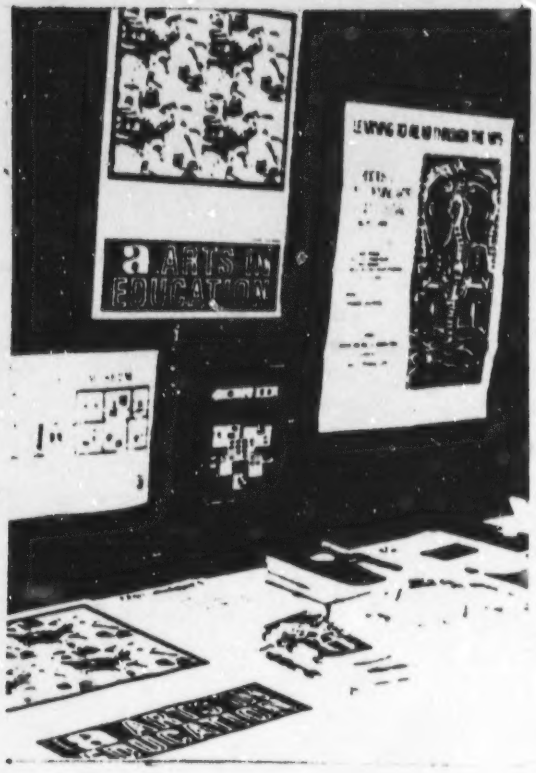

REPORT OF THE ARTS EDUCATION PLANNING INSTITUTE SESSION I

February 1 and 2, 1979
Viking Hotel
Newport, Rhode Island

Prepared by
Arlene Wilson
Project Director

March, 1979

RHODE ISLAND DEPARTMENT OF EDUCATION
Providence, Rhode Island

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PREFACE

This report contains the proceedings of the first session of the Arts Education Planning Institute. It includes those facts, materials and recommendations of the Institute which are relevant for professional staff in schools. It has been constructed with practicality in mind and hopefully will be used by all people in developing programs in the arts in education for students in Rhode Island.

The purpose of the Institute is three-fold; one, to determine the directions that arts education should proceed; two, to determine the possibilities for arts education program development; and three, to determine an orderly process for arts education program development.

Those persons involved in the Institute included educators as well as people from the arts. Each school superintendent was asked to designate two people; namely, an administrator and an art(s) teacher or supervisor. Representatives from arts organizations and institutions were invited as well as professional staff of the Rhode Island Department of Education who provide consulting services to educators.

The following list of one-hundred twenty-seven people indicates the range of participants.

School Districts	
Superintendents	6
Administrators	15
School Committee Chairman	1
Art Teachers	24
Music Teachers	7
Dance Teacher	1
Drama Teacher	1
Classroom Teacher	1

Organizations	
Museum of Art, R.I. School of Design	2
R.I. Philharmonic Orchestra	1
Trinity Square Repertory Co.	2
The Puppet Workshop	1
The Children's Museum	1
R.I. Historical Society	1
Providence Preservation Society	1
Looking Glass Theatre	1
Brown University Dance Ensemble	1
Haffenreffer Museum of Anthropology	1
Slater Mill Museum	1
!Improvise!	1

Resource People	
Artists	4
Musicians	2
Dancer	1
Actor	1
Arts Educators	14

Resource People in Innovative Programs	
Arts in General Education	10
Arts for the Handicapped	4
R.I. Dept. of Education Staff	20
Evaluator	1

Session I was so organized that those attending did, in fact, consider issues, problems, and needs for the arts in general education; for arts education in both elementary and secondary schools and for students with special needs; namely, handicapped, gifted and talented students.

INSTITUTE PROCEEDINGS

Session I of the Arts Education Institute was scheduled over a two-day period. The agenda had three major parts. The first was a general session which set the tone through a variety of presentations and a keynote speech. The second part consisted of five discussion groups who each worked together in development of goals, objectives, needs, etc. for arts education programs. The third part consisted of a summary.

GENERAL SESSION

Presentations of Model Programs

George Goneconto, Director of Music, Warren Public Schools.

"Exploration in Sound", Comprehending the Arts: Musical, Visual, Verbal.
Students create sounds using whatever objects are available. Sounds are organized into music with instruments including a synthesizer and tape. A visual counterpart and a verbal counterpart are created by the students with film and tape. Their product is an artistic expression integrating aural, visual, and verbal components.

Paul Duhamel, Art Department Head, Ponagansett High School.

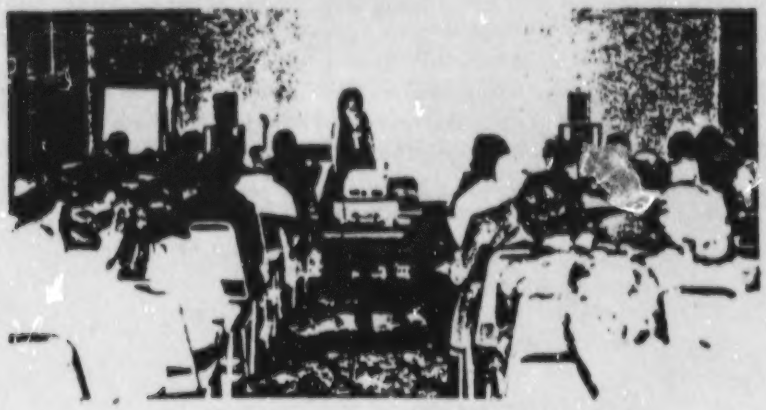
Photography and Publication in the High School.
The school year book is a school project. All photographs are taken by students in a photography course. Writing and editing are done by English students, while layout and production are coordinated within the school. Yearbook production uses students' skills rather than those of commercial photographers and artists.
Such an activity can be done and done well at little cost. It does take imagination, a sense of commitment, and drive, to get it accepted within the system.

Ray Chin, Colophon, Inc.

"I don't know what to do with him! Send him to the art room!" Art, Sentence or Sanctuary.
Colophon, Inc. designs programs incorporating the arts in curriculums for various student populations, especially the handicapped. One example, The Colophon Project for Building Social Skills Through Art and Video, demonstrates possibilities for the use of art as an effective way of modifying student social behavior. Video is used both as an artistic and as a diagnostic tool to realize a goal of student self-actualization.

Alfred Quiroz, Director, Special Arts Program, Central Falls.

A Special Arts Program - A Minority Student Population.
The project is federally funded by the Emergency School Aid Act (ESAA). In it, professional artists are used to work with students and with teachers. At the elementary level a dance movement artist and a visual artist spend six weeks in each school augmenting regular classroom activities. They also conduct special after-school activities for students. At the secondary level,



various artists work as consultants to art(s) teachers in their programs. Although the artists provide services to all students in the schools, the program's purpose and its design is to augment the educational program for minority students, especially those who are bi-lingual.

Johnette Isham, Program Director, The Urban Observatory of R.I.
Curriculum Development Through the Arts
Essential major steps in the development and implementation of interdisciplinary arts programs are outlined using as an example an overview of the project, Providence City Spirit. The process is more fully described in the paper, Planning for Integrated Arts in Education Projects, included in Institute packet materials (a portion of the paper is also included in the appendix of this report).

Karen Carroll, Arts Area Coordinator, Providence Public Schools.
Systemizing Change; Maximizing the Role of the Arts
Managing an arts education program in a large school district is a complex task. The planning process as it applies to all arts areas, to all student levels and to all kinds of student populations is presented as crucial to effective program development.

Barbara Neuner, Project Workshop Liaison, New York City Public Schools.
Learning to Read Through the Arts: Intensive, Individualized, Remedial Program, Title I ESEA
The program focuses on improving skill in reading in 4th through 6th grade students. Each participating child is scheduled to meet with a reading teacher in a series of reading-oriented workshops such as dance, music, theatre, crafts, sculpture, painting. Included in the program are parent workshops, pre-service and in-service teacher training, plus student special events, field trips, etc. It has been designated an exemplary educational program by the United States Office of Education and is included in their publication, Educational Programs That Work.

Keynote Speaker

Junius Eddy, Independent Consultant for Education in the Arts.

Some Thoughts on the Planning Process

(The following is a summary of outstanding points made in Mr. Eddy's remarks.)

Planning is defined as essentially a kind of who-does-what-to-whom-for-what-purpose-at-what-cost. There are:

1 main ingredients.
- -Figure out short and long time goals.
- -Decide what the target population is (what students will be served).
- -Decide on the kinds of people who will be responsible for carrying out the activity (teachers, specialists, administrators, parents, outsiders).
- -Set forth some kind of time line for the program (perhaps a month-by-month calendar of the steps toward the goal).
- -Work out how the activity is going to be assessed and evaluated.
- -Project the costs and shape them into a budget.

2 issues and factors that must be taken into consideration.
- -Small vs. large systems (small systems don't always have available resources; large systems face developmental complexities).
- -Attitudes about the role of the arts in the educational process (attitudes of parents; attitudes of the tax-paying public).
- -Perception of planning (fairly limited or long-range activity).
- -As a system, where are you now, with respect to programs in the arts (strong or weak programs; budget constraints)?

3 questions of procedure.
- -Should you start small (a pilot program that can be spread)?
- -Should you reach all students with whatever is to be done?
- -Should you begin at kindergarten and move upward?
- -Should you start at one level (junior high school)?

4 the what issue; What Will You Do?
- -Extend time for existing programs?
- -Add other art forms; i.e., extend substance?
- -Relate the arts to one another?
- -Use the arts as instruments to develop basic skills?
- -Serve the needs of handicapped, gifted and talented students?
- -Use as partners the range of people; artists, arts organizations and institutions in the various parts of the state?
- -Brainstorm all the ideas and then whittle them down to that which has the best chance of working.

Consider some options and factors with respect to the "what" issue.

Find ways to bring in-service education in the arts solidly into the whole staff development process (teacher and administrator re-training) using as workshop leaders the hundreds of artists, arts educators, curriculum people in the arts in the state.

It's important to remain flexible, ask questions, consider what others have done and then set about your own planning process anew.

Some programs can be done for little money; others do require extra funds. Sometimes these funds can be acquired if the idea has merit and if that merit is revealed to appropriate agencies at the state and federal levels.

"Make no little plans" is good advice for those who tend to think small. "Don't bite off more than you can chew" is not bad advice for those who sometimes think too big. Somewhere in between may be the best approach.

GROUP PLANNING SESSIONS

Every participant selected one of five planning groups in which to participate. The membership of each group was comprised of school administrators, teachers, artists, representatives of arts organizations and institutions and the presenters at the general session. Under the leadership of RIDE consultants, each group engaged in a brainstorming session, wrote a report of its activity and presented the report to the Institute body.
The groups were organized as follows:

Elementary	Judith Edsal, Consultant, Program Development
Middle/Junior High	Sondra Cooney, Consultant, Program Development
Senior High	James Harrington, Consultant, Program Development
Gifted/Talented	Carolyn Hazard, Consultant, Program Development
Handicapped	Robert Pryhoda, Consultant, Special Education

During the brainstorming session, each group leader posed certain questions to their group: namely,

What is an ideal arts education program? (goals)
What should students be able to know/do as a result of the ideal program? (objectives)
How does your present program measure up to the ideal program? (needs assessment)
Are there gaps, and if so, what are the gaps between what you do and the ideal program? (needs)
How can the gaps be overcome? (program development)
What resources do you need?
How can you get needed resources?
Who should be involved in overcoming the gaps?
From whom do you need support?
How do you obtain support?
What is the first step for you to take in your district? (planning)

The reports of the groups were more similar than different; however, because of their special nature, those reports regarding handicapped and gifted/talented students have been included in the appendix. Toward consistency and conciseness the statements made by all groups have been compressed into five topics. Within the topics are itemized lists; these are not ranked in any order of importance.

1 Goals-The ideal program should:
develop in students multi-sensory awareness, awareness of the arts and understanding of them as parts of everyone's daily life.
through artistic expression, develop perceptions and heighten students' self-concepts.
increase students' abilities to have aesthetic esperiences.
prepare students to be discriminating consumers, and critics of the arts.
provide opportunities for students to produce art(s) products successful to themselves.
be sequential; it should integrate the arts into the general curriculum; and should include career development.
use community resources in school arts programs for the artistic/aesthetic experiences of the students.
reflect a statewide policy supporting the integration of the arts into the general curriculum.
reflect commitment of all educators, school committees and parents, locally and state-wide, toward the arts in the school curriculum.
provide in-service training in arts education for all educators and should provide sufficient and appropriately scheduled time, space, materials, staff and resources in the schools to achieve its goals.

2 Objectives-As a result of education in the arts, students should be able to:
confidently and skillfully express themselves to others through one or more art forms.
recognize works of art.
understand, analyze, interpret, and appreciate works of art.
discriminate between works of art and discern quality and excellence.
relate the arts to daily life.
complete art(s) projects to a level of satisfying personal accomplishment.
use the arts enjoyably throughout life.
make judgments and decisions regarding art(s) careers.

3 Needs-School Arts programs need:
planning time for arts specialists, classroom teachers, arts resource people and school administrators to find ways to integrate the arts into the curriculum.
a workable definition of the arts as part of basic education.
the commitment of educators to the integration of arts in the curriculum.
pre-service and in-service training in education in the arts for all teachers so that through curriculum development and implementation, they can effectively integrate the arts into general education.
the services of community arts resource people and resource materials.
to include in their programs events that expose students to professionalism in the arts.
to provide meaningful arts instruction for students who are being missed.
coordination and supervision at the local and the state level.
space in school buildings and scheduled time in the school day for teaching/learning in the arts.

4 Program Development-To overcome the gaps, educators should:
identify all kinds of resources and investigate the possibilities for their use in supporting the planning, development, implementation and evaluation of arts education programs, both at the local as well as the state level. Suggested resources include artists, arts agencies, arts organizations, arts institutions; any and all community organizations, volunteers, business, public agencies, Department of Education staff.

communicate with all groups, agencies and institutions who can and/or will provide information, technical assistance and support to program development in arts education.
develop broad public and community relations.

5 Planning-The first steps to take in your school district are to:
look at what you have now.
list needs.
arrange those needs in order of importance.
choose one important need.
develop a plan of action (what, why, how and with whom).
design and implement a pilot program.
seek the support of parents and the community.
evaluate the pilot program, involving all staff, administrators, parents and community who have been part of the project.
based upon evaluation of the pilot program, re-design, revise, expand and continue.

SUMMARY
Janet Swearer, Artist, Educator, Former Museum Director

Following is the copy of Ms. Swearer's remarks.

"We know that involvement in the arts utilizes a part of us that has to do with perceiving, self-awareness, intuition, imagination and the creative self. We know that these aspects of our development can help us to live fuller and richer lives and that the arts can aid us in learning other basic skills involved in living.

Ray Chin of Colophon, Inc. demonstrated through a description of his program that the arts can function as a pathway to social skills through behaviour modification and an increased sense of self. Johnette Isham suggested the arts as a way to understanding the use of language and social studies work with an emphasis on heightened awareness of our visual world. Her excellent suggestions on planning are included elsewhere in this report.

'Learning to Read Through the Arts' was a complex and effective program described by Barbara Neuner. The exciting aspect of this program in my opinion is the opportunity it gives the student for a balanced learning experience. While the student is experiencing a learning situation using his senses, intuition and creative skills, he is immediately asked to transfer that experience into language involving evaluating and organizing skills, thereby utilizing the total learning capacities of our brain.

Often times we, or in particular, I forget that the arts mean more than 'visual arts'. Paul Duhamel reminds us that creative writing, photography-all aspects of yearbook publication-can be an artistic experience and result in a showcase for the arts. George Goneconto described an art experience which combined the verbal, visual and musical art forms. Related arts experiences aid in an understanding of each element that make up the art experience. Movement in a painting can be mirrored in dance, color, and the visual arts can be translated into music and become a more in-depth experience for the artist and the musician.

Each related art experience enriches the enjoyment and understanding of the other. Alfred Quiroz showed us through film how effective the Special Arts program functioned.

Karen Carroll's topic, 'Systemizing Change' emphasizes the need to discover the skills of the people around us in all the arts. One of the positive directions of this institute has been the interaction of artists from every field working together to find ways of supporting each other.

These presentations of model programs led up to our keynote speakers' address which stressed the use of the arts in the schools. He spoke of the need for 'brainstorming' with an emphasis on some kind of structure; goals, objectives, needs, program development and a time frame. He emphasized the need for teachers, principals, parents and community resource people coming together to pool their goals, energies and skills.

The planning sessions themselves functioned as procedural models for us to use in our home environments. The sessions also pointed out how important it is for us to be aware of the Department of Education's resources in the sense of broad technical assistance. Program Development consultants assigned to your area can facilitate your needs in many ways including consultation in proposal writing.

Particular concerns surfaced and resurfaced at several points. One was the need for some kind of statewide guidelines and a statement of priorities. A second, voiced most often by community resource people themselves, was better utilization of the resources they represented and ideally some method of joint planning with the schools to more effectively serve the students. Third, and probably the most challenging concern was the need for time to put together the ideas and talents of those willing to help the arts impact upon our lives successfully.

I now see us going back to our communities to be a catalyst for people working together-knowing that the Department of Education is behind us. I see us returning with commitment, enthusiasm, time, energy and additional knowhow from this conference - to become an even more effective member of the arts community."

APPENDIX I.

SUGGESTIONS FOR PLANNING IN LOCAL SCHOOL DISTRICTS

Throughout Session I of the Institute, presenters, the keynote speaker, and the participants in the five planning groups described planning procedures for arts education program development. In every instance, an orderly, logical procedure was emphasized. In every instance, the imaginative use of people and organizations from the world of the arts was a primary, necessary program component. Therefore, Institute participants and any other persons working in such program development are encouraged and urged to refer to and use Institute materials and information. These can be found in both the packet given to every participant at Session I or in this report. The following list should be helpful.

Some Thoughts on the Planning Process
Junius Eddy, Keynote Speaker (Institute report, pp. 3-4)

Group Planning Session Suggested Procedure (Institute report, p. 5)

Planning-the first steps to take in your school district (Institute report p. 6)

Planning for Integrated Arts in Education Projects
Johnette Isham (Institute packet; Institute report, pp. 13-21)

Arts in Education: A Resource Directory for Rhode Island Schools
R.I. Alliance for the Arts in Education (Institute packet)

They See, You See, I See; Art, An Experience to Learn
Peter J. Geisser (Institute packet)

All materials provided by arts organizations (Institute packet); namely,

The Children's Museum, Inc.
!Improvise! Educational drama
Looking Glass Theatre
Museum of Art, Rhode Island School of Design
Providence Preservation Society
Puppet Workshop
Rhode Island Philharmonic Orchestra
Rhode Island State Council on the Arts
Slater Mill Historic Site
Trinity Square Repertory Company; Project Discovery

A special note is made here regarding the Title I program in New York City, Learning to Read Through the Arts. This program can be adapted by local school systems through the services of the Rhode Island Facilitator Center which is located at the Rhode Island Department of Education.

Additionally, local school district staff will find it helpful to note and to use the list of names and the phone numbers of people who participated in the Institute. People in the schools, personnel in arts organizations and agencies, Institute presenters of model programs and Department of Education staff can provide more information and consultation than can be included on an agenda or incorporated in a report. The list of names is included in the Institute packet.

The second session of the Institute will take place on May 2, 1979 at the Alton Jones Campus of the University of Rhode Island in West Greenwich.

APPENDIX II.

HANDICAPPED STUDENTS PLANNING GROUP REPORT

The goals of art education programs for the handicapped are essentially the same as the goals for all arts programs.

1 To effectively utilize arts programs as a vehicle of learning for the handicapped, specific needs must be addressed; namely,

teachers, artists and specialists must have administrative and financial support to cooperatively plan to utilize the arts in the total educational plan of the handicapped student.

a major part of planning must include a way to break each art task into discrete components, called here, micro units. Both the artist and art teacher must develop an awareness that handicapped students learn in small increments (micro units) and mastery of each step, for the handicapped, is as important and successful as the total product.

sensitivity training for art teachers in the psychological implications of specific handicaps, learning modalities, and ways of measuring student success must be incorporated in plans.

the need for "backpatting" and moral support for art(s) teachers of the handicapped is as important as it is for the handicapped student.

2 A resource directory of art(s) programs for the handicapped needs to be developed and the actual programs demonstrated to art(s) teachers on a regional or statewide basis.

3 Arts for the handicapped cannot be an exclusive domain. Since the handicapped are a part of society, all programs designed for the handicapped are applicable to all children.

4 Other concerns.

Arts education must be a vehicle for learning rather than an end in itself. With the handicapped, the emphasis should not be on a final product deemed to have aesthetic value.

The academic, affective and psycho-motor domains are particularly important considerations in the arts education of the handicapped child.

The crucial question of how an artist in the classroom and an educator can complement each other must be addressed.

APPENDIX III.

GIFTED/TALENTED PLANNING GROUP REPORT

The planning group discussed many goals for arts education for exceptional students. They can be grouped into three themes, each of which is followed by suggested strategies.

Goal 1 To change attitudes of parents, teachers, administrators, guidance personnel, students and the Department of Education about the role of the arts in the overall curriculum and about the special needs of gifted and talented children.

Suggested strategies for local communities

Increase publicity about the program behind the art(s) performance.

Organize parents into lobbying and support groups through existing groups such as PTO's, advisory committees and volunteers.

Brainstorm needs of gifted/talented students in the arts with classroom teachers.

Use fund-raising activities for publicity and public-relations vehicles.

Contact businesses and commercial groups to provide exhibition areas; request commercial art(s) suppliers to provide training to school staffs.

Suggested strategies for the state

Encourage policy statements from the Board of Regents about the importance of promoting arts education for gifted and talented students.

Encourage the Board of Regents to mandate programs and to provide funding to support special arts programs for gifted and talented students.

Mandate that all art(s) instruction be conducted only by art(s) certified staff.

Examine certification requirements especially related to teaching the arts to special populations.

Use Channel 36 to publicize and serve gifted/talented students in the arts.

Hire a full-time state director/coordinator for the gifted whose role would be to assist in the development of special programs in local school districts for gifted arts students and to arrange statewide, state-sponsored programs in art(s) education.

Goal 2 To build flexibility into the scheduling and administrative arrangements of public schools.

Suggested strategies

Conduct a statewide meeting of administrators in the examination of scheduling options to allow students who may be gifted in various subject areas or categories an opportunity to explore the arts.

Experiment with creative adaptations in scheduling to better meet the special needs of gifted/talented students.

Examine the notion of an exchange program among districts; for a hypothetical example, send visual art students to East Greenwich in exchange for gifted mathematics students to Warwick.

Explore the feasibility of a statewide institute for students in particular arts fields such as a film making institute where students can discuss and share their work. The model legislature format might be useful as a structure for such an institute.

Promote transitional programs such as advanced placement; dual enrollment in colleges and high schools; early graduation; special semester intensive training in art(s) for gifted and talented students.

Goal 3 To promote the integration of the arts into the curriculum.

Suggested strategies

Promote career education/mentor programs for gifted/talented students in the arts to increase their decision-making skills, as well as to strengthen the position that the arts are a serious career option for such students.

Encourage art(s) department heads and/or staff to prepare their budgets and to present them to school committees. Art(s) educators are in the best position to articulate, advocate and defend their programs.

Conduct budget preparation meetings, involving curriculum directors and art(s) staff so that all parties understand the rationale for requests and uses of money in their programs.

Disseminate art(s) curriculums to any persons involved in curriculum development and implementation so that the relation and role of the arts to the basic skills and general classroom activities will be reinforced.

APPENDIX IV.

PLANNING FOR INTEGRATED ARTS IN EDUCATION PROJECTS

Section I: A Structure For Arts - in - Education Program Development

This document outlines a few of the major steps essential to the development and implementation of an interdisciplinary arts project. Remember, that all projects are different in their nature, scope and objectives. Thus, the ensuing points of concern should not be viewed as all inclusive, rather as a flexible structure from which to proceed. Your ideas, students' needs, school situation and available community resources will certainly offer revisions in the following suggestions.

1. IDENTIFY THE NEEDS

First, identify a problem or need in an instructional or social area in your classroom or school that you feel can be addressed through an integrated arts approach. Your concerns may inculde student learning in the cognitive or affective dimensions and focus on areas such as:

1. Skills, such as listening or writing skills,or even more specific skills such as classification or syllabication.
2. Motor coordination
3. Concept development in a specific content area
4. Group dynamics and interpersonnal relations
5. Lack of motivation
6. Self concept
7. Language aquisition

2. FORMULATE YOUR IDEAS

Once you have decided to utilize arts processes as a means for addressing instructional or social problems, you should articulate your ideas. As your ideas begin to take shape ask yourself these questions:

A. Is the problem or need you want to address through an integrated arts approach realistic?

Consider the instructional and social needs of your whole class, as well as individual students. How can some of these needs be met through the arts? Be realistic, even a bit modest in your initial attempts to develop an arts-based project.

B. What content areas of the curriculum do you want to integrate through an arts-based approach?

What relationshops can you form between various content areas and the arts? Consider: social studies and visual arts; language arts and music; reading and photography, etc. Examine common processes, goals, concepts or skills shared between various arts and academic disciplines. Don't hesitate to ask for help from other teachers and arts specialists in areas where you lack expertise or experience. Determine which arts will best serve your instructional objectives. Also, take into account what arts resources are available in your own school and community. Consider your own interests. Don't feel intimidated by a lack of experience in an art area. Teaming with another teacher or arts specialist can make the best use of what you both know.

C. What are the objectives?

Project objectives are those activities or materials you want to complete in a given amount of time. Student objectives can be stated in behavioral terms, relating to the learner's needs which you've previously identified.

D. What will the student activities look like?

In many cases, the extent of students' needs will determine the duration of project activities. Existing scheduling patterns will also be a major consideration, particularly when a project is a cooperative effort between various teachers within a school building or if community artists used. Elements which will help you to describe the project's activities include: materials needed, type of staff and resource people directly and indirectly involved, resources needed (including cash and inkind), estimation of teacher time involved for planning, implementation and evaluation, a time schedule, a plan for evaluation. Write up this information. It will be important for future planning.

Do not feel you must have all the answers to the above questions. Be flexible and willing to synthesize information and ideas you receive from other projects, teachers, arts specialists, students, your principal and parents. Take into account that the development of your project will be a learning experience for yourself,

3. CONDUCT RESEARCH

It is suggested that before you approach others regarding your project, conduct some basic research on the following levels:

A. Project Information — Locate information about projects of a similar nature which have been implemented in your school district, state or the country. It can be very helpful to examine how other educators have used the arts to address problems similar to your own. You can obtain info about specific projects through professional magazines, the State Department of Education personnel and other organizations involved in arts or education.

B. Resource Information — Locate information about the existing arts and community resources in your school area. Obtain a copy of the Rhode Island Alliance for Arts Education Publication on Arts Resources. Find out what services these resources offer, their availability and if there are any costs involved. Do not overlook your school department's existing staff, as well as parents, and other interested community people. Sources of such information are the State Council on the Arts, the State Department of Education, arts and community organizations, and parents' groups.

Note that in some cases the availability and cost of resources can, in part, determine the design or scope of your project.

4. APPROACH OTHER STAFF

After you have formulated your ideas, conducted your research and determined the available resources, decide whether your project necessitates teaming with other teachers or arts specialists or if you can and want to accomplish the project on your own. Determine what support you need from your school principal or other administrators.

It is recommended that the teaming approach should be utilized whenever possible. Working with others toward a common goal can serve to strenghen and insure the success of your project, while building meaningful relationships between other teachers, professionals and community resources. Depending on the nature and objectives of your project you might want to include some of the following people in the further refinement of the project:

1. Classroom, reading, special education, music and art teachers
2. Principals
3. Resource/media center teachers
4. Curriculum Planners
5. Supervisors and department heads
6. Students
7. Parents
8. School Committee members
9. State Department of Education personnel
10. Superintendent
11. Senior citizens
12. Other interested community people

Of course, each of the above individuals can be utilized in varying capacities to aid in the finalization and implementation of the project.

5. IMPLEMENT

Once the project design is established; (goals, objectives, activities, resources/materials needed, evaluation, and timeline) and the necessary administrative go-aheads have been given, the actual student activities can begin. Make sure you have realistically allocated adequate planning and evaluation time for yourself and others involved. If common planning time for team efforts is essential to the project, approach your principal well in advance. Do not be discouraged if such planning time is not possible within the existing school day. If you can demonstrate the value of the project this year, perhaps the requested planning time will be possible next year.

Teachers should be involved with the students in the experiencing of the project. This "first-hand"involvement can permit you an in-depth perspective on how the project actually functions.

Documentation of the progress of the project can be very important since it is an excellent source of project evaluation and dissemination. Documentation accomplished through student journals, teachers' written observations, experienced-based stories, video taping or color slides.

Look for unexpected results or benefits that you feel are results of the project. Keep a record of this information for your evaluation.

Remember that the process of the project is equally as important as the tangible products produced by the student or teachers. During the course of the project, devise ways to share the project's progress with other teachers, administrators and parents.

During the course of the project, periodically revise and reassess the activities and objectives of the project. Make revisions when necessary. Keeping a record of these changes will be a valuable tool in redefining your project for the future.

6. SHOW OFF

Showing off the process, products and results of your project can be achieved during the course of the project and/or at the completion. Sharing the experience of the project with your principal, other teachers, curriculum people, parents and community groups is an essential factor in obtaining additional support and services for ongoing and future adaptations of your project. (It's also feels good to be recognized for your efforts!)

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A few final words. Start at a level you feel comfortable. Remember that your principal and the appropriate administrators can be important keys to the continuance of your project, particularly if you need additional support or materials in the future. It is wise to involve your administrators from the start and provide periodic information updates. Be sensitive to the administrative priorities and concerns and whenever possible try to show how your project can be supportive of these priorities. The cost of a project depends upon the scope and design of your project. If you need outside resource people, materials not ordinarily available, or money to pay training or planning stipends, you will have to prove the worth of your project prior to its implementation. If it is possible, run a pilot of your project for a minimal cost. In this way, you can interest and involve a broad range of people and be at a more strategic leverage point to request future project funds, supplies or services from within your building or school department budget or from state or federal grants.

Most of all, persevere, work with others and don't be afraid to make a few mistakes. Through a process of revision your project can only become more effective for your students rewarding for yourself and workable for your school department.

Section II: Special Planning Considerations for Arts in Education Projects

Program development for Arts-in-Education Projects are generally the same as planning for other educational programs. There are, however, special considerations to be addressed during your planning process. These concerns are outlines below.

A. Understand the various arts-in-education models —— Arts-in-education is a broad term which encompasses many different types of programs. The three major catagories include:

1. Arts as Discreet Disciplines - An art form can be explored and experienced for the sole purpose of gaining competence in that art form. This can be part of a students total education or serve as career exploration.

2. Arts Infused with the Content Areas - The arts can be used as an additional tool for providing students with instruction in the subject areas of social studies, language arts, math, science, anthropology, etc.

   The Arts can be simply correlated with a content area. In this case, the students mainly use the art product (a painting, a ceramic piece, a mural, a collage) as a way to expand and clarify subject area information.

   In addition, the arts can be integrated with a content area. In this case, the students use both the product and process of one or more art forms. Each art form, whether it be dance, photography, drawing, dramatics, has a slightly different process of perceiving, observing, creating, evaluating and communicating ideas and information.

Note: Integrated arts projects require a more indepth understanding of the various arts processes on the part of the teacher, than correlated projects. Also, often projects have qualities of both correlation and integration. But it is helpful in your planning process to determine what quality (correlation or integration) will be the priority of your project.

3. Arts for Special Populations - Arts-in-education projects can also be designed to address the needs of various populations; special education, bi-lingual high school drop-outs, etc.

B. Formulate a Working Definition of the Arts —

Often when educators are developing arts-in-education projects, they meet some resistance from other educators. Some times this is due to a lack of a common definition of the arts. To many people, the arts are unrelated to the "real work" that has to be accomplished in the classroom since the arts are viewed narrowly as a product produced by someone with special talent.

The arts, however can be viewed in a much broader and more meaningful context. Art involves the skill in making or doing anything. Art involves both the product and the process. Artsists are people who work at mastering certain abilities and take pride in the effort that went into their creation. John Dewey said "Art is the act of creating participation. It has also been said that:

> "An artist is not a special person, but each person is a special kind of artist."

There are many categories of art, such as applied arts of architecture and urban planning; fine arts of music painting and visual arts; language arts involving oral or written expression; graphic arts involving design and printing; media arts like photography and video; performing arts of dance and theatre; and craft arts for producing "useful" objects.

For each person, the arts will have a different meaning. But it is important during your planning process to form a definition of the arts that you and your team are comfortable with. At certain times, it might be necessary to articulate this definition in explaining what you are doing and why you are using an arts-based approach.

C. Understand that Arts-in-Education Project can Entail Additional Considerations —

1. Teacher Self-Confidence - The teachers working in an arts-in-education project must feel confident and secure in their own abilities to use the arts as a vehicle for instruction. This is particulary important to teachers who have had little art experience. Understanding this

need, mechanisms should be developed which help teachers gain confidence and excitment in the project. This can be accomplished through teacher trainings, on-site observations by teachers of art-in-education classes handouts on arts-in-education, working with other teachers to share ideas and problems, teaming with an arts specialists from inside or outside the school department, etc.

2. Classroom Management - Some art forms can require the teacher to re-think the organization of the class. For example, a limited number of cameras would necessitate students working in groups, or movement workshops might require a large space, clear of desk. As much as possible, the teacher should pre-determine the special requirements of of the art's they are using in their project.

3. Planning - For many teachers using a new art-based methodology will require additional planning time. This time spent in planning pays off in the end though!

4. Be Receptive to the Unexpected - Since the arts can nuture personal expressions of individual students, as well as increase class interaction, there is the potential for postive growth not always expected by the teacher. Teachers should be flexible, receptive and sensitive to signs of learning. When these "signs" of learning are acknowledge they can then be incorporated into future project activities.

Section III - Bibliography

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RHODE ISLAND DEPARTMENT OF EDUCATION
RHODE ISLAND ALLIANCE FOR ARTS IN EDUCATION

ARTS EDUCATION PLANNING INSTITUTE

SESSION I February 1 and 2, 1979
Viking Motor Hotel
Newport, Rhode Island

AGENDA
Thursday, February 1

8:30 - 9:00	Hotel Room Registration	Lobby
9:00 - 9:30	Institute Registration	Lobby
	GENERAL SESSION	VIP Room
	Welcome - Arthur R. Pontarelli Executive Associate Commissioner, RIDE	
	Overview - Arlene I. Wilson Consultant, Program Development, RIDE	
0:00 - 10:15	Coffee Break	
0:15 - 11:30	Presentation of Model Programs 1. "Exploration in Sound" Comprehending the Arts; Musical, Visual, Verbal; George Goneconto, Director of Music, Warren Public Schools. 2. Photography and Publication in the High School; Paul Duhamel, Art Department Head, Ponagansett High School. 3. "I don't know what to do with him! Send him to the art room!" Art-Sentence or Sanctuary; Ray Chin, Colophon, Inc. 4. Special Arts Program; Alfred Quiroz, Director, E.S.A.A., Central Falls. 5. Language Arts and Social Studies: Curriculum Development Through the Arts; Johnette Isham, Program Director, Urban Observatory of Rhode Island. 6. Systemizing Change: Maximizing the Role of the Arts; Karen Carroll, Arts Area Coordinator, Providence Public Schools. 7. Learning to Read Through the Arts: Intensive, Individualized Remedial Reading Program Presented Through the Arts; Bernadette O'Brien, Citywide Coordinator: Title I, New York City. Sponsored by R.I. State Facilitator Center.	
1:30 - 12:30	Speaker - Junius Eddy - Independent Consultant for Education in the Arts	

12:30 - 1:30	LUNCH	Bellevue Room
1:30 - 3:00	PLANNING SESSIONS Elementary Middle/Junior High Senior High Handicapped Gifted/Talented	Rooms to be Announced
3:00 - 3:15	Coffee Break	
3:15 - 4:30	Resume Planning Sessions	
4:30 - 5:00	RESOURCE CONSULTATIONS	VIP Room
5:30 - 6:30	CASH BAR	Bellevue Room
6:30 - 7:30	BANQUET	Bellevue Room
7:30	PERFORMANCE Introduction-Richard Latham Rhode Island Council on the Arts North Kingstown High School Stage Band Joseph Pelosi, Director Gary Shore, Mime	Convention Center

Friday, February 2

8:00 - 9:00	COFFEE AND DANISH	Bellevue Room
9:00 - 10:00	PLANNING SESSIONS REPORT PREPARATION	Meeting Room
10:00 - 10:30	Coffee Break and Hotel Room Checkout	
10:30 - 12:00	GENERAL SESSION Reports from Planning Groups	VIP Room
12:00 - 1:00	LUNCH	Bellevue Room
1:00	Closing Remarks - Janet Swearer Artist, Educator, Former Museum Director	

End of SESSION I

SESSION II May 2, 1979
URI, Alton Jones Campus
West Greenwich, Rhode Island